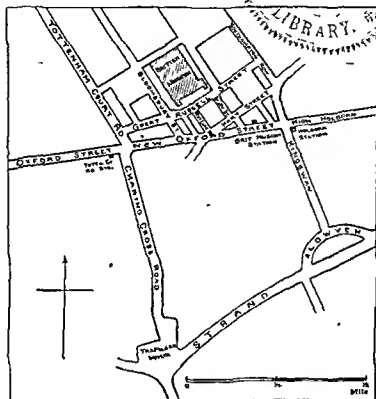


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		Hieroglyphic.	Hieratic.	Ptolemaean (3rd cent. B.C.)	Ptolemaean (Darius III. Inscription)	Hebrew (square character).
a	eagle					
b	crane					
g	bowl					
d	hand					
h	plan of house?					
f, v	cerastes					
'(tch, z)	duck					
x(lh)	sieve					
th	tongs 1-op					
i	leaves					
k	throne					
l	lio a.s					
m	owl					
n	water					
s	door b l					
ā	weapon					
p	door					
t(ts)	snake					
q	knee?					
r	re c h					
š(sh)	field					
t(tu)	arm w. th cake in l and					

HEBREW AND PHOENECIAN ALPHABETS
AS DERIVED FROM
THE EGYPTIAN HIERATIC CHARACTERS
(See also page 38)

THE BRITISH MUSEUM WITH BIBLE IN HAND

being

An interesting and intelligent survey
of all the exhibits on view at the British
Museum which confirm the absolute
accuracy of the Holy Scriptures.

by

FRANK G. JANNAWAY

Author of

"Palestine and the Powers", and other works.

ILLUSTRATED

"See what manner of stones and what buildings are here"

LONDON
SAMPSON LOW, MARSTON & Co., LTD.

1922

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Publishers' Note

No apology is needed for this work, seeing it supplies an absolute need. Every "Guide" of its kind is now out of date. A guide that leads one into a gallery and describes what is not there is a nuisance, fills the visitor with disgust, and causes him to leave the Museum with a bad, but undeserved, opinion of what is the finest Bible collection in the whole world.

Not only is this "Guide" based upon forty years' intimate acquaintance with the Museum, but also upon more than thirty years' practical experience in conducting thousands of Bible students through its galleries, and periodically lecturing therein to some of the largest gatherings ever seen in the Museum's Lecture Saloon. The writer of these pages moreover, has had the advantage of personally visiting (in many cases three or four times) most of the districts from whence the monuments came—Syria, and the Holy Land, Egypt, and Arabia, Ammon, and Moab, and Edom, Athens, and Rome, and having, too, inspected similar museums in Paris, Berlin, Vienna, Petrograd, Constantinople, Rome (The Vatican), Naples, Cairo, and New York, he can assure the visitor to the British Museum, that no where else is to be seen such a magnificent collection of Biblically related monuments, or a museum so well arranged and so well maintained

The British Museum with Bible in hand

FRANK G. JANNAWAY

BRITISH MUSEUM DRY! Not a bit of it; and so you will say before we finish our visit—that is, if you are really interested in God's dealings with the Earth and Man in the past, present and future, and are not merely one of the thoughtless and godless multitude, whose chief aim in life seems to be to eat, drink and be merry, because to-morrow they die.

It is nearly forty years ago, since the writer of the following pages, was first asked to take a party of Bible Students—real Bible lovers to the British Museum, and point out and describe some of the objects of interest and profit therein to be seen—and what a feast of fat things it proved to be. The party numbered about fifty, but 'ere we reached the last gallery, it numbered nearer a hundred, for "outsiders" kept attaching themselves to our party, including a "Rev" and his three boys. I can even now, with my mind's eye, see him standing in front of one of the Assyrian exhibits, which I was about to explain, calling to his boys—"Here, my boys, keep up close, here's someone that can tell us all about them".

Evidently the gentleman mistook me for one of the Museum's professional guides, which of course I was

not, and am not But, although that be so, I can promise you that even if I cannot tell you "all about them", I will at any rate, if you 'keep up close', make you feel like Oliver Twist, want more, and appreciate, as you never did before, both the British Museum and Bible history

So please keep up close, and do not trouble about asking questions until we have got through, and even then, first commit your proposed questions to writing, because when that is done usually either the answer suggests itself, or the question was not worth putting As umbrellas and sticks are however not allowed in the galleries for obvious reasons—people get too interested sometimes, and in their excitement, unwittingly take to poking the objects, and in their familiarity with the Royalties of B.C. times do much damage, so please hand your sticks, &c., to the officer at the counter, and take, in exchange, a metal and numbered ticket, so that you may have your property returned to you when you leave the Museum

This way please—the first door on the left of the main entrance—here we are in

The Roman Gallery

Let us walk to the other end, so that we may be the better able to look face to face some of the Cæsars of Rome in their chronological order *

* Unfortunately we shall not be able to view all the galleries and exhibits in chronological order to do so would not only mean visiting this gallery last but would necessitate our visiting and revisiting some of the galleries several times Consideration for time progress and comfort has necessitated the plan adopted leaving it to the visitors to note chronology where necessary
—F G J

JULIUS CÆSAR (B C ? - 44) Although he is first and represented by 'a very characteristic portrait', he has very little interest for a Bible student, so we will not dwell upon him, but pass on to some of his successors whom we can stay to look at and contemplate, for instance

AUGUSTUS CÆSAR (B C 29—A D 14) It was in the reign of this Emperor there went out a decree that 'all the world should be taxed' (Luke ii 1)

TIBERIUS CÆSAR (A D 14—37) In the fifteenth year of his reign, Pontius Pilate was Governor of Judea, and Herod was Tetrarch of Galilee (Luke ii 1). And it was the image and superscription of Tiberius that was on the penny which the messengers of the Pharisees produced to Christ (Matt. xxii 19). Also it was Tiberius that the Jews referred to when they cried out 'we have no king but Cæsar' (John xix 15).

CLAUDIUS CÆSAR (A D 41—54) In his reign there came to pass the great dearth predicted by the New Testament prophet Agabus (Acts xi 28). This Emperor commanded all the Jews to depart from Rome, among whom were Aquila and Priscilla, whom Paul met with on his visit to Corinth (Acts xviii 2). Claudius invaded Britain A D 43. This is a valuable link between the New Testament and Britain's history.

NERO (A D 54—68) This is the Cæsar who it is alleged "fiddled while Rome was burning". Be that so or not, he was a brute of unrefined cruelty, and the most hated and infamous of the Cæsars. Possibly his true character did not reveal itself all at once, or Paul would scarcely have appealed to him as is recorded in Acts xxv 11. Paul himself refers

to this Appeal in 2 Tim iv 16, 17 Doubtless, many of the believers named by Paul in Romans xvi were servants of Nero's household

VESPASIAN (A D 69—79) He it was who carried out the work concerning the overrunning of the Holy Land, and scattering of the Jews, predicted by Christ, and recorded in Matt. xxii 7, and Luke xxi 24, which work of invasion and desolation had been foretold by God through Moses in Deut. xxviii 49

TITUS (A D 79—81) This man, the son of Vespasian, completed the work begun by his father He was general in his father's army in A D 70

HADRIAN (A D 117—138) It was during the reign of this monarch that the exasperated Jews (under Barcochba), broke out in open rebellion, and endeavoured to throw off the Roman yoke, resulting in a slaughter and devastation only second to the terrible work of Vespasian and Titus.

Let us now retrace our steps, and passing through the doorway by the bust of Julius Cæsar turn immediately to the right into

The Assyrian Transept

Here we have some valuable specimens of the wonderful finds in Babylonia by Sir Henry Layard and Sir Henry Rawlinson in the year 1845 and onwards

TWO HUMAN-HEADED BULLS, with wings of birds These flanked an Assyrian palace in the district of Nineveh Between the legs will be seen much writing—inscription in the cuneiform lettering, full of information confirming what the Bible tells us, in 2 Kings xxi, as to *Hezekiah, King of Judah*,

submitting to the Assyrian yoke, and paying the tribute demanded by the successful invaders

On the far end wall of this Transept is a **LARGE SCULPTURED SLAB**, on which is represented, Sargon, King of Assyna, conferring with his commander-in-chief. This Sargon is the king spoken of in Isaiah **xx** 1, and who completed the work of his predecessor, Sbalmaneser IV, in invading Samaria and taking some of the Tribes of Israel into captivity, as recorded in 2 Kings **xvii** 1, etc. Upon a critical reading of the divine account in 2 Kings **xviii** 9, you will notice it says "Shalmaneser" came up, but in the details following, it reads, "they"—the Assyrians, and "the King of Assyna", not Shalmaneser the King Sargon, which by interpretation means "son of no one", was doubtless a successful interloper, not of royal blood. His existence was long doubted by the so-called "Higher Critics", whose right to be so regarded has been impeached by so eminent an authority as Professor Sayce. As usual, the inspired history, as found in Isaiah **xx** 1, has come out "on top."

On the other side of the Transept are

TWO COLOSSAL LIONS, with men's heads, and birds' wings. These lions flanked the entrance to another palace near Nineveh, excavated by Sir Henry Layard, before 1847. They remind us of the dream experienced by Daniel, in which he beheld 'a lion with eagles' wings' (Daniel **vii**)

In another corner of the Transept we see

AN ASSYRIAN ALTAR, standing in front of a large stele or slab, just as discovered at the entrance to an Assyrian Temple, a fair sample no doubt of what

was transplanted to Samaria when, as we read in 2 Kings xvii 29, they "made gods of their own, and put them in the houses of the high places which the Samaritans had made, every nation in their cities wherein they dwelt "

Passing between the Assyrian Lions through the doorway, and crossing the room and ante-room in which is much Archaic Greek sculpture of no particular interest to Bible students, we enter

The Ephesus Room

Here we feel very much 'at home,' not because of any affinity with the idolatrous Ephesians, or admiration for their goddess Diana, but because of the exciting adventures of the Apostle Paul in that wonderful city Ephesus as narrated in Acts xix The exhibits also remind us that the church, or ecclesia, was situated there to which Paul wrote the Epistle, known as *The Ephesians* Later too, the Lord addressed one of his "letters" to the church at Ephesus (Rev ii 1)

In this Room we behold some of the remains of the great

TEMPLE OF DIANA Look at those immense pillars, and the huge bases on which they once stood Look too, at the beautiful column, with its Ionic capital They all go to show what a magnificent Temple the Ephesians had Little wonder at the consternation and indignation of the shrine makers, when they heard what Paul had to say about such worship

Did time and opportunity permit, we could well

afford to sit down on one of the seats in this Room, and quietly read, and meditate upon, Acts xix, the Epistle to the Ephesians, and Revelation ii 1—7, but, we must pass on to what is termed

The Elgin Room

The writer is not alone in thinking it is about time the British Museum authorities changed the name of this storehouse of these world renowned specimens of architecture. It would be just as seemly to speak of St Paul's Cathedral as "Wren's Church", for the only connection of Lord Elgin with these precious fragments was, that, with the permission of the Ottoman Porte, and in the course of his diplomatic mission to Greece in 1802, he collected these marbles, and subsequently sold them to the British Government for £35,000, by whose order they were placed here, in the British Museum, in 1816.

THE PARTHENON This was the Temple at Athens dedicated to Athenè or Minerva, the goddess of, among other things, wisdom. It was erected about B C, 442, and in it was placed a statue of the goddess about 40 feet high. The Turks, two or three centuries ago, used it as a powder magazine, and the roof was blown off by the Venetians in 1687. The magnificence of the Temple can be better appreciated by a careful examination of the marvellous frieze, of which about four fifths are to be seen on the walls of this room. The sculptured work represents a procession in the Festival, which was celebrated every two years in Athens, the principal feature of which was the offering of a new robe to the goddess.

In looking at these marbles, we are looking at the very objects which the Apostle Paul gazed at, when "his spirit was stirred in him" as he beheld "the city wholly given to idolatry" (Acts xvii 16)

Let us now turn our attention for a few minutes, to the very fine model of the hill on which the Parthenon stood

THE ACROPOLIS, on our right, at the end of the room. It is well worthy of our attention being so realistic, as the writer can testify from his personal visit to Athens, in fact, it was the study of this plan that aroused his desire to visit the Grecian capital, and walk round about the Acropolis, and see the city in which were dedicated altars to "the unknown god". In one corner of the plan is to be seen Mars Hill, or the Areopagus, on which Paul preached to the Athenians, who were ever ready to hear about "some new thing" (Acts xvii 21). With wonderful tact Paul referred to their religious proclivities, and proclaimed the self-evident truth that, the Godhead is not 'like unto gold, or silver, or stone, graven by art and man's device' (Acts xvii. 29) ✓

Now let us cross to the opposite corner of the room, and look at the excellent MODEL OF THE PARTHENON from whence these exhibits came. In the centre of the model you will see marked on the floor where the statue of Diana stood. A miniature statue of the goddess is to be seen on the floor of the room, close by the door to the new room on the right, and which gives one a good idea of what this ivory and gilt statue, 40 feet high, looked like

Leaving the Elgin Room at the northern end we pass through the Phigaleian Room, turn sharp to the

right, cross gallery of the Mausoleum Room to the Northern Egyptian Vestibule, turn into the Northern Egyptian Gallery, and enter the first doorway on our right into

The Nineveh Gallery

The bas reliefs (or sculptured wall slabs) in this gallery are from ancient palaces of Nineveh—palaces of Sennacherib and other Assyrian monarchs. You will notice that almost all of them have been burnt, or fractured, by fire and heat, no doubt when Nineveh was destroyed, according to the prophecies of Nahum, whose book opens with, "The burden of Nineveh", and among the many predictions we find the following—"The gates of the rivers shall be opened, and the palace shall be dissolved"—*marg molten* (Nahum ii 6), "The fire shall devour thy bars" (Nahum iii 13), "There shall the fire devour thee" (Nahum iii 15)

On the east side of the Gallery, in the bas reliefs, Sennacherib is represented standing in his chariot, evidently watching building operations and in particular the erection of one of the large bulls. Note the inclined planes of earth, the labourers raising the latter, the ropes, pulleys, levers, wheels or rollers, and especially the taskmasters, with their whips with which they urge on the slaves at the work. No doubt in these sculptures we have here represented the "stones of rolling" (Ezra v 8, *marg*) used in the building of the House of God. ✍

On the opposite side of the gallery, one of the bas-reliefs represents the assault of a city called in

the inscription (*Urus*)*—*alammu*, which it is concluded stands for Jerusalem. In the slab, No. 27, Jewish features are clearly discernible. In slabs 27 and 28 note the heads of the slain, illustrating 2 Kings x 6—8, where we read that Jehu commanded that the heads of Ahab's sons were to be laid in heaps at the entering in of the gate. The damage done by the fire of the Babylonians and Medes, B.C. 606 is very manifest in these slabs, they are blacker than any of the others.

By the side of the doorway at the south end of the gallery, is a cast of a bas-relief of Esar-haddon, the son of Sennacherib, the original from which the cast was taken being one of several which the writer surveyed in 1902 on the occasion of his visit to north Syria.

Passing through the aforesaid doorway we find ourselves in the

Nimroud Central Saloon -

Of course the first exhibit that attracts our attention in this saloon is the monument known as

THE BLACK OBELISK This is recognised as one of the most important witnesses to the truth of Bible history. On each of its four sides are five rows of sculpture depicting scenes in the various expeditions engaged in by Shalmaneser II. during his thirty-five years reign (B.C. 860—825). On the second row from the top, on the side facing us, we see "Jehu the son of Omri" paying tribute. In the cuneiform inscription thereon we have "the tribute of Yahua" (Jehu) expressly detailed. Hazael, another Bible character

* The beginning of the name is lost.



THE BLACK OBELISK. *
(See page 22)



COLOSSAL HUMAN HEADED AND WINGED BULL
(See page 16)

is also mentioned. In connection with the pictorial, and written evidence, contained on this monument it will be found both interesting and profitable, at one's leisure, to turn up and read the following Scripture 1 Kings xvi 23, xix 15—17, 2 Kings viii 7—15, ix. 1—6, x 31, 32, xiii 3, 22, 23

To the right of this obelisk will be noticed what is not unlike a headstone of a grave, with a rounded top. It is described in the Museum Catalogue as

THE STELE OF SHALMANESER II (B.C. 860—825)
On it, in cuneiform writing, are recorded Shalmaneser's conquests. The names of both Ahab, King of Israel, and Benhadad, King of Syria, are included, details by no means unimportant in view of the facts recorded in 1 Kings xx 34 which reads "And Benhadad said unto him (Ahab), The cities which my father took from thy father, I will restore, and thou shalt make streets for thee in Damascus, as my father made in Samaria. Then said Ahab, I will send thee away with this covenant. So he made a covenant with him and sent him away." Also in 1 Kings xxii 1 we have the matter referred to thus, "And they continued three years without war between Syria and Israel." So that, in both the divine history and the monumental record on the slab, we have the war and covenant between Syria and Israel testified to.

But what is still more interesting, and equally important in connection with this slab, is the fact that it affords overwhelming evidence that Assyrian scholars are able, without the slightest doubt, to correctly decipher these cuneiform writings or inscriptions. When this slab was excavated at Kurkh, on the bank of the Tigris and brought to the Museum,

Sir Henry Rawlinson read from the inscription that Shalmaneser II had set it up by the side of a similar monument which had been erected by his father and predecessor, Ashur nasir pal. Orders were at once issued to the excavators to proceed with the work and make thorough search for the missing stele, with the result that the monument erected by Ashur nasir-pal was discovered and conveyed to London, and is now on view as you see in the gallery, adjoining the stele of Shalmaneser. How the cuneiform inscriptions came to be deciphered I will explain upstairs later on.

By now turning right about face we are confronted with two statues of

THE GOD NEBO Note how upright he is. In view of the fact the cuneiform inscriptions depict him as "the lofty intelligence and the lord of tablets", and that in the monuments he is always erect as you now see, it is very interesting to read in the divine prophecies, that the day was to come when "Nebo stoopeth" (Isaiah xlv 1). How expressive! In the inscriptions on these statues, Nebo is associated with Bel, another Assyrian god, and so, too, we find they are associated in the Bible, "Bel boweth down, Nebo stoopeth" (Isaiah xlv 1). The names of these two gods occur in many Babylonian and Assyrian names, for instance Nebuchadnezzar, Nebuzaradan, Nabopolassar, Belshazzar, Belteshazzar, Bel Merodach, etc.

The first Assyrian king mentioned in the Bible (2 Kings xv 28*, 29, xvi 7—18) is Tiglath Pileser III (B.C. 745—727), and he is very much in evidence on

* Pul — 'He overthrew the old dynasty and usurped the throne under the name of Tiglath Pileser' — Prof. Sayce



THE ASSYRIAN GOD NIBO
(See page 25)



SENNACHERIB BEFORE LACHISH
(See page 30).

the Assyrian monuments in this saloon, especially in these

WALL SCULPTURES on the east and west walls. Note the armour, the shields, particularly battering ram and lorry. Here we see what is considered by many to be the origin of the Tanks, which played such an important part in the latter part of the great European War—read also 1 Sam xvii 41, Deut xx 20, Jer vi 6, Ezek. iv 2, xxi 22, 27.

* Also note in the sculptures, the prisoners impaled on stakes before the enemy's wall, and then read Josh x. 26, Deut xxi 22, Josh vii. 29.

Wending our way between the colossal lion and bull we enter the Nimroud Gallery, and turning immediately to the right, we pass through the glass panelled door and find ourselves in the

Assyrian Saloon

Turning immediately to the left, let us make a tour of the gallery and note

THE WALL SCULPTURES These all depict scenes in the lives of Tiglath Pileser III (B.C. 745—727), Sennacherib (B.C. 705—681), and Ashur-bani-pal (B.C. 668—626). These bas-reliefs came either from one or the other of the palaces in the vicinity of Nineveh. The lion hunting illustrated on the slabs is not only interesting as hunting scenes, but additionally so because of what we read in the Bible about Daniel's experience in one of the royal dens at Babylon, for the details of which read Daniel vi 7, 16, 17, 19, 22, 24 and 27. How vividly too, these sculptures illustrate Ezekiel xxii 12—15 which tells

us how God's chosen people "Doted upon the Assyrians her neighbours captains and rulers clothed most gorgeously, horsemen riding upon horses all of them desirable young men . . . portrayed upon the wall the images of the Chaldeans", etc.

Upon reaching the fourth side of the gallery, we see on the north wall, facing us, the celebrated bas-relief depicting

THE ASSAULT AND CAPTURE OF LACHISH, by Sennacherib, B.C. 701

We observe the King Sennacherib seated on his throne, close by which are seen vines and fig trees. Officers are reporting to the king details of the Siege of Lachish, and behind him are seen representatives of the defeated peoples, standing and kneeling. A little in front of the king is an inscription, in cuneiform letters, which reads "Sennacherib, king of hosts, king of Assyria, sat upon his throne of state, and the spoil of the city of Lachish passed before him." What a remarkable confirmation and illustration of the Bible accounts which read "After this did Sennacherib, king of Assyria, send his servants to Jerusalem (but he himself laid siege against Lachish and all his power with him) unto Hezekiah, king of Judah, and unto all Judah, saying, etc." (2 Chron. xxxii 9), "And Hezekiah, king of Judah sent to the king of Assyria to Lachish, saying, I have offended, return from me that which thou puttest on me will I bear. And the king of Assyria appointed unto Hezekiah, king of Judah, three hundred talents of silver and thirty talents of gold" (2 Kings xviii 14).

Let us turn to the right and go downstairs, where, among the many interesting exhibits, we would

especially direct attention to the little bas-relief on the left hand wall depicting

A BANQUET SCENE (No 121) In this we behold the Assyrian monarch reclining on a couch, under a vine, and from one of the adjoining trees we see hanging the head of the King of Elam, who it appears, had been slain in battle. This sculpture illustrates many texts in the Bible, to wit, the reclining, which custom, the Jews took on during their captivity in Babylon, see Luke xxii 27 (RV marg), John xiii 23, xxi 20 (RV), Esther i 6, Mark vii 4 (marg). As to dwelling under one's own vine, read 1 Kings iv 25, and compare with the many prophecies of a good time coming for the whole world, Micah iv 4, Zech iii 10. And as to the custom of hanging up the heads of slain prisoners, we read in 1 Chron x 10 that the Philistines hung Saul's head in the temple of Dagon.

To the left of the slab we have just been examining we note a large wall

INSCRIPTION OF SARGON This exhibits the largest cuneiform writing in the British Museum, possibly the largest extant in the world. On it are found mentioned both Judah and Hamath, and as illustrating what we are told in the Inscription, we may profitably read 2 Kings xvii and Isaiah x.

Ascending the staircase we pass out of the Assyrian Saloon into

The Nimroud Gallery

On our right, we have on the walls a series of sculptures arranged just as they stood originally in the

Assyrian Palace of Ashur nasir-pal (B.C. 885—860).

In slab numbered No. 2, we behold

THE SACRED TREE OF THE ASSYRIANS It is thought by many that this is the god 'Asherah', translated 'grove' in 1 Kings xvi. 33, and many other places in Holy Writ. These groves were formerly understood to be places after the character of the Druidic worshipping grounds, but such texts as 2 Kings xxiii. 6, 7 justify us in concluding that "asherah" was an idol in the form of a tree. The text just named, says Josiah "brought out the grove (asherah) from the house of the Lord, without Jerusalem, unto the Brook Kidron, and burned it at the Brook Kidron, and cast the powder thereof upon the graves of the children of the people". It is noteworthy that in the R.V. the revisers have inserted "Asherah" in lieu of the "grove" of the A.V.

The Hebrew word rendered "grove" in Genesis xxi. 33 is a different word (*eshel*—a tamarisk) and is only found there.

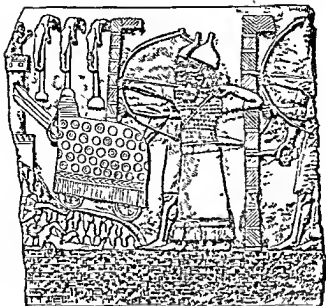
Compare also Deut. xvi. 21, Judges vi. 25—30.

On the opposite side of the Gallery, in No. 35, we have a sculpture of

THE GODDESS ISHTAR. In 1 Kings. xi. 33 it is termed "Ashtoreth, the goddess of the Zidonians", and is claimed as the wife of Tammuz (see Ezek. viii. 14).

In No. 33 on the same wall we see

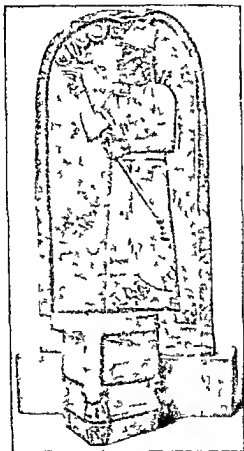
THE GOD NISROCH It was in the Temple of this eagle-headed deity that Sennacherib was murdered by his two sons as recorded in 2 Kings xix. 37, which reads, "And it came to pass, as he (Sennacherib) was worshipping in the house of Nisroch his god, that Adrammelech and Sharezer his sons smote him with



THE SIEGE OF LACHISH,
(See page 30).



THE ASSYRIAN SACRED TREE.
(See page 32).



ASSYRIAN ALTAR
AND SCULPTURED SLAB
(See page 17)

the sword, and they escaped into the land of Armenia And Esarhaddon his son reigned in his stead". (This is the Esarhaddon whose sculpture and inscription we looked at in the Nineveh Gallery—see page 22). The murder of Sennacherib in the house of Nisroch is also recorded in Isaiah xxxvii 38

In exhibit No 30 on the same wall we see

THE GOD DAGON This fish-headed deity was worshipped by the Philistines, and even a cursory glance at the sculpture enables us the better to appreciate what we read in 1 Sam v 4, "And when they arose early on the morrow morning, behold Dagon was fallen upon his face to the ground before the ark of the Lord, and the head of Dagon and both the palms of his hands were cut off upon the threshold, only the stump (fishy part—*marg*) of Dagon was left to him" That happened in the Temple dedicated to the worship of Dagon at Ashdod There was also a Temple of Dagon at Gaza, and it was in that Temple that Samson did so much damage, as the result of the Philistines making sport of him—see Judges xvi 21—30

Now let us leave the Nimroud Gallery, and by turning to the left and crossing the Assyrian Transept we find ourselves in the

Southern Egyptian Gallery

On entering the Southern Egyptian Gallery, facing us in the centre is the world famous

ROSETTA STONE This is the key which enabled Egyptologists to unlock the hitherto undeciphered

hieroglyphic inscriptions which abound on the monuments we are about to examine. For centuries and centuries they had been enigmas. Even so late as the 18th century, the hieroglyphics had been looked upon as mere pictures, although some learned men had come to the conclusion that the signs within the *cartouches*, or oval frames, on the monuments contained the name of a monarch, or some other royal personage. That was the first step in the decipherment of Egyptian inscriptions, and when this Rosetta Stone was discovered it was not long before Egyptologists were able to read the monuments as easily as you and I can read the Bible.

It was in the year 1798, that a French officer in the course of excavations on the bank of the Nile, at a place called Rosetta, came across this stone, and it was seen, as you can see, that it contained three sets of writing, which proved to be—on the top Egyptian hieroglyphic, or writing of the priests, in the middle Demotic, or writing of the people, and on the lower part Greek. The value of the stone was at once seen, and it was handed over to the National Institute at Cairo. On the defeat of the French by the British, the stone came into British possession, and was deposited in the Museum in 1802. Copies were sent to all the learned Societies, and from the translations of the Greek portion, which language was well understood, it was seen to be a Decree of the Egyptian Priests drawn up in the year B.C. 195 in honour of the Pharaoh, Ptolemy Epiphanes, for the great things he had done for his kingdom. Among the great things he was credited with according to this stone were the following

Brought peace to Egypt.

Removed heavy taxation

Extinguished debts

Liberated prisoners

Increased the Army

Strengthened the Navy

Exempted the priests from taxation, and, above all, provided the latter with free holidays

No wonder the priests smothered him with honours. Here are a few of the titles and descriptions they gave him, and which are also recorded on this memorial stone

Superior to his adversaries

Like the resplendent sun

Born of the gods

Always living

Beloved of Ptah

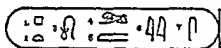
The god Epiphanes

The last lines on the Inscription read

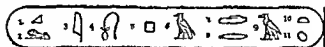
"That this Decree be engraved on a tablet of hard stone in hieroglyphics, enchorial (or demotic), and Greek characters and place it in every Temple of the first, second, and third class, near the image 'of the everliving king'

From the foregoing it was evident that the Decree contained in the Greek language, was but a repetition of what was contained in the hieroglyphics of the upper part of the inscription, and so it proved to be. "The method by which the greater part of the Egyptian alphabet was recovered is this. It was assumed correctly that the *cartouche* always contained a royal name. The only *cartouche* on the Rosetta stone was assumed to contain the name of Ptolemy

An obelisk brought from Philæ about that time, contained a hieroglyphic inscription and a translation of it in Greek, which mentioned two names Ptolemy and Cleopatra, and one of the *cartouches* was filled with hieroglyphic characters, which were identical with those in the *cartouche* on the Rosetta stone. Thus there was good reason to believe that the *cartouche* on the Rosetta stone contained the name of Ptolemy, written in hieroglyphic characters. Here is the *cartouche* which was assumed to represent the name PTOLEMAIOS, or Ptolemy, the hieroglyphics being numbered



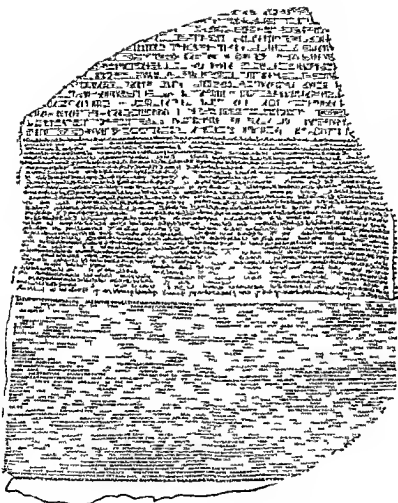
and here is the *cartouche* which was assumed to represent the name Cleopatra



If the assumption be correct, we ought to find the necessary letters, or signs, in their proper places. Do we? Let us see. Here are the signs which are said to spell Cleopatra



1	2	3	4	5	6	7	8	9
K	L	E	O	P	A	T	R	A

Now when we look at the Ptolemy *cartouche* in the



THE ROSETTA STONE
OR
KEY TO THE EGYPTIAN HIEROGLYPHICS.
(See page 33)



Rosetta stone, we find the sign for P is  which is the 5th sign in the Cleopatra Philæ *cartouche*, and which should be so, seeing P is the 5th letter in Cleopatra. In the Cleopatra *cartouche* the 2nd letter L is represented by a lion , and, as in Ptolemy the 4th letter is an L, we ought to find a lion, which we do, and so on.

Egyptologists have spent years in studying these hieroglyphic inscriptions, and, without the slightest doubt, they have correctly mastered the subject, with results that enable us to rightly appreciate what we are now going to examine.

Here on our right hand, near the wall, in Bay 28, we have a

CAST OF A DECREE OF CANOPUS which like the Rosetta stone is inscribed in hieroglyphics, Greek, and Demotic. It is a Decree of all the Priests of Egypt in honour of the family of Ptolemy III, B.C. 238.

Near by where we are standing you will notice three statues (No. 1478). The centre one affords a good example of the Egyptian conception of a TRIUNE GOD. Observe the two faces growing out of the sides of the figure's head.

In Bay 29 on our left we have,

BAS RELIEFS OF PTOLEMY II, PHILADELPHUS. It was in the reign of this king, and by his command that the Hebrew Holy Scriptures were translated into the Greek language. It was, and is known, as the Septuagint Version, because the translation was supposed to have been the work of seventy linguists.

In between Bays 21 and 23, on our left we have a

STATUE OF PHARAOH HOPHRA seated (Uah-ab-ra, who had filled the office of Commander-in-chief, etc.)

chiselled down and in the place of the Pharaoh's name, which has been erased, the name of Rameses II is being inscribed. This it seems was a by no means uncommon trick with some of the monarchs of Egypt, when jealous of some big work done by a predecessor. Close by, on our right, is a large granite column where what we might call the same kind of deception had been perpetrated.

We now enter the

Egyptian Central Saloon

Look at that colossal

HEAD OF RAMESES II It weighs over seven tons. As we have said, he is generally credited with being the Pharaoh of the Oppression of the Book of Exodus. He reigned 67 years, and did not die until a century old. His death is thus reported in the Bible, "And it came to pass in process of time, that the king of Egypt died: and the children of Israel sighed by reason of the bondage, and they cried, and their cry came up unto God, by reason of the bondage" (Exod ii 23).

In the centre of the Saloon, look at that

COLOSSAL BEETLE It is a symbol of the Egyptian god Khepera. How true what Paul wrote of heathen idolators, "Professing themselves to be wise, they became fools, and changed the glory of the uncorruptible God into an image made like to corruptible man, and to birds, and four footed beasts, and creeping things" (Rom i 22, 23).

We now pass on to the



THE EGYPTIAN BULL GOD, APIS
(See page 47).

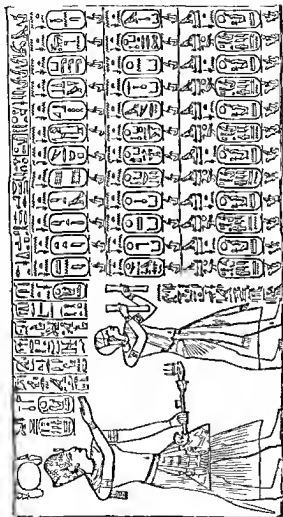


TABLE OF ABYDOS
(See page 47)

Northern Egyptian Gallery

Here on our right we have an excellent seated

STATUE OF AMENOPHIS III (or Amen hetep, as he is sometimes termed) This was the king of Egypt who went a hunting in Mesopotamia, and got inveigled in a love affair, from which resulted a marriage out of the faith with such momentous issues, as we shall see when we look at the Tel el Amarna tablets, later on (see page 74)

Very interesting, too, is that huge

ARM OF THOTHMES III (with the head thereof just in the rear) These exhibits are interesting, inasmuch, as Thothmes III shares with Rameses II, the honour of being esteemed one of the greatest kings As we look at that colossal arm, we cannot help thinking of Ezek. xxx. 21, 22, which reads, "Son of man, I have broken the arm of Pharaoh, king of Egypt and, lo, it shall not be bound up to be healed, to put a roller to bind it, to make it strong to hold the sword Therefore, thus saith the Lord God Behold I am against Pharaoh king of Egypt, and I will break his arms, the strong and that which was broken, and I will cause the sword to fall out of his hands."

On the wall on our right in Bay 6 we have a very valuable exhibit, part of the

TABLET OF ABYDOS When perfect this large tablet contained in chronological order no less than 52 names of Egyptian kings The list forms one of the principal evidences (1) for those very ancient dates found in some out-of-date British Museum Guides, and still seen on a few of the exhibits In this

connection, however, it is profitable to heed what the famous Egyptologist has said on this vexed subject of chronology. He wrote, "In the age of the first seventeen dynasties, there were in existence at one time, two, at another three, and at another five, and even six parallel and independent kingdoms, existing simultaneously in different parts of the land. This state of things continued until near the end of the 16th century B C, when Egypt was united into a single realm, the capital of which was Thebes" (*Rawlinson's Manual of Ancient History*).

In the next Bay, No. 4, we have some very fine

WALL PAINTINGS These and similar wall-paintings are of entrancing interest to Bible students by reason of the confirmation they give to what the Holy Scriptures say about Egyptian life. To quote Sir G. Wilkinson: "In the tombs of the Pyramid-period are represented the same fishing and fowling scenes; the rearing of cattle and wild animals of the desert; the Scribes using the same kind of reed for writing on the papyrus; the same boats; the same mode of preparation for the entertainment of guests; the same introduction of music and dancing; the same trades, as glass-blowers, cabinet makers, and others; as well as similar agricultural scenes, implements and granaries" as in later times—but what is more important, they confirm in every detail what we read about Egypt and the Egyptians in the Pentateuch. As we look at the wall paintings to be seen in these galleries, it would be both interesting and profitable to have well in mind what is recorded in Genesis xxxvii 25; xl. 2, 16, 22; xli. 8, 34, 45, 46; xliii. 6, 24, 33, 34; xlv. 2; xlv. 21; l. 9, 26.



1. Bringing water from a pool.
2. Mixing the mud.
3. Carrying prepared mud

4. Moulding bricks.
5. Laying the bricks in rows.
6. Workman mending his mud-hoe.



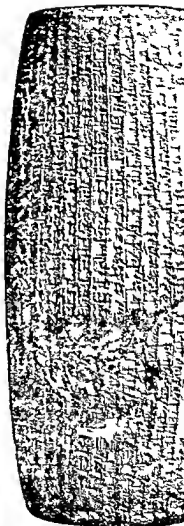
1. Overseers or taskmasters.
2. Carrying bricks with a yoke and cords.
3. Returning with empty yoke
4. Carrying and depositing mixed mud for the moulder

EGYPTIAN BRICKMAKERS

(See page 48)



THE SILOAM INSCRIPTION
(See page 80)



THE CYRUS CYLINDER
(See page 76)

Passing through the Northern Egyptian vestibule, we wend our way upstairs, halting at the balcony half way, to survey the cast of a colossal

HEAD OF RAMESES II. This cast of the head of one of the four seated figures at the entrance to a Temple at Abu Simbel, a long way up the Nile in Nubia, enables us to realise better what the entire statues look like, each being over 60 feet high. The Temple itself is 185 feet long, and 90 feet wide. The pillars in its large hall are each 30 feet high. How the proud Egyptians must have smiled when God said through the prophet, "Son of Man, speak unto Pharaoh, king of Egypt. . . . Whom art thou like in thy greatness" (Ezek. xxxi. 2) and when the prophet of Israel uttered his "Burden of Egypt" (Isaiah xix. 1); and when another prophet said of Egypt, "It shall be the basest of kingdoms, neither shall it exalt itself any more above the nations" (Ezek. xxix. 14). And yet how the burden has been fulfilled, as we behold in walking through these galleries.

Let us continue our walk up the staircase, and reaching the landing at the top, bear round to the left, and walk through to the

First Egyptian Room

In this, and the adjoining rooms, we have some very fine specimens of Egyptian mummies and mummy cases, carrying our minds back to the times of the Patriarchs whose inspired history we have in the book of Genesis. When Jacob died, it is recorded in Genesis l. 2, 3, "And Joseph commanded his servants the physicians to embalm his father, and the

physicians embalmed Israel. And forty days were fulfilled for him: for so are fulfilled the days of those which are embalmed: and the Egyptians mourned for him three score and ten days. Concerning Joseph's death too, it is recorded, "So Joseph died, being a hundred and ten years old, and they embalmed him, and he was put in a coffin in Egypt" (Gen. l. 26).

The process of embalming, or transforming the corpses into mummies, appears to have been as follows. The internal parts were taken out of the side and placed in jars dedicated to gennu. The brain was extracted, and the body soaked in salt for forty days (at Thebes it was seventy days). Linen bandages were then wound round, interspersed with spices, charms and ornaments. In some cases from 400 to 700 yards of linen bandages were used. The mummy was then placed in a cedar or sycamore coffin, and in the case of a royal or wealthy person the coffin was deposited in a stone sarcophagus, such as we saw downstairs in the Southern Egyptian Gallery. A much simpler, and less expensive method of embalming was adopted among the Jews, the body being wrapped in linen cloths, spices and ointment distributed in the folds thereof, after which the embalmed body was speedily buried—see 2 Chron. xvi. 14, John xii. 3—7, xix. 39, 40.

On entering this (First Egyptian) Room, the first case on our right, is Case B. We see the remains, and the coffin of the builder of the third large pyramid at Gizeh.

KING MEN KAUR A. They were discovered by Colonel Vyse in the year 1837, when he entered the

King's Chamber in the centre of the pyramid. The vessel in which the coffin was brought to England was wrecked, but the coffin itself was washed ashore near Gibraltar. On the end of the coffin is the inscription "Osiris, king of the North and South, Men-kau Ra living for ever", and the inscription concludes "O, Men-kau-Ra, living for ever".

On the wall at the end of the room is a painting of THE JUDGMENT SCENE. This is an enlargement from the papyrus of Ani, a Scribe of the gods, at Abydos. On the right is Osiris the god of judgment, seated on his throne, and behind him, his two sisters, Isis and Nephtys. Before him kneels Ani, praying. The dead Ani again appears, led before Osiris by Horus. Next is Ammit, the devourer of the wicked. On the left are the balances in one scale of which is weighed the heart, or conscience of the deceased, and in the other the feather as the emblem of the law. Anubis (with the jackal's head) is seen examining the indicator, while the Ibis-headed Thoth is making a note of the result, and which note reads, "The heart of Ani is weighed and his soul stands in evidence thereof. His case is straight upon the balance."

Let us pass on into the

Second Egyptian Room

In this room, we not only have a very fine collection of mummies and mummy cases, but in a glass mounted frame on the right hand, there is a series of excellent portraits of royal mummies in which the features are most distinctly marked. Of particular interest to us, as students of Bible history, are the following

KING SETI I, whose mummy is in the Imperial

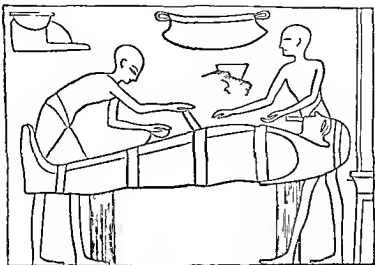
Museum, at Cairo, and, like all who have seen it, the writer can testify as to the extraordinary nobility and comeliness of expression. It is considered more than possible, that he was the Pharaoh whose daughter rescued Moses from the waters of the river. He was the father of Rameses II. The white alabaster sarcophagus, in which his mummy was found, is the most wonderful piece of work, covered with pictures and hieroglyphics. No one ought to miss seeing it. It is on view in Sir John Soane's Museum, Lincoln's Inn Fields, London.

Next to Seti I we behold

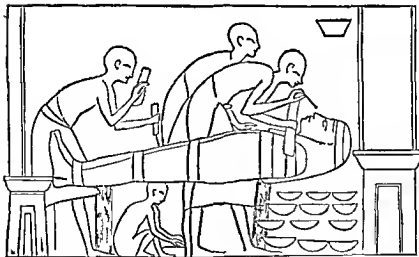
RAMESES II, son of Seti I and the Sesostris of the Greeks. As already stated, he has been identified as the Pharaoh who oppressed the children of Israel—"he knew not Joseph" (Exod : 8). He it was who had built by the Israelites, the treasure cities of Pithom and Raamses (Exod : 11). His mummy, like his father's, is on view at the Egyptian Museum in Cairo.

In the same frame we also see

MENEPHTHAH, the "Pharaoh of the Exodus." In his Temple which Professor Flinders Petrie discovered among the ruins at Thebes in 1896, and which the author visited in 1914, there is a large sculptured granite stele, or slab, on which is engraven a hymn of victory commemorating the defeat of Libyan invaders who had overran the Delta. At the end of the hymn, other victories of Menephtah are touched upon, and it states that "The Israelites are diminished so that they have no seed." This is very important as well as interesting having in mind that this Menephtah may be the Pharaoh of the Exodus, the son of Rameses II, a Pharaoh who knew not Joseph.



EMBALMERS AT WORK ON A MUMMY
(See page 27)

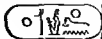


EGYPTIANS PAINTING A MUMMY
(See page 52)



MUMMY AND MUMMY CAST OF
 RAMESES II
 (See page 54)

CARTOUCH OF



RAMESES II

Let us now go into the

' Third Egyptian Room

On our right, as we enter, we see a case labelled Y, in which is the

MUMMY OF A MUSICIAN, buried with his cymbals, just as in ancient times warriors were buried with their weapons of war, for instance, we read in Ezekiel xxxii 27, of those "which are gone down to hell (sheol—the grave) with their weapons of war", and "they (their undertakers) have laid their swords under their heads"

Note too, the ring on mummied hand on same shelf, and the comb in the head appendages of Cleopatra Candace, who also wears a wreath (same room N E)

In CASE DD, further along the room, on our left, we note a mummy case at the feet end of which are paintings, doubtless, of the enemies of the deceased ruler whose remains were in this coffin. The picture reminds us of various texts of Scripture such as, "He shall subdue the people under us, and the nations under our feet" (Psalm xlvii 3), also Lamentations iii 34, which refers to the work of one, 'To crush under his feet all the prisoners of the earth', also in 1 Corinthians xv 25, where we read of Christ, "He must reign till he hath put all enemies under his feet"

In CASE DD, too, we have what is considered the finest specimen in existence of mummy swathing

In WALL CASES 112—113 is a very fine specimen of an unrolled mummy

We now proceed to the

Fourth Egyptian Room

In the wall cases of this room are

MUMMIED ANIMALS, including bulls (or calves), gazelles, cats, dogs, apes, crocodiles, etc., all of which were regarded by the Egyptians as sacred and kept in Temples where they were carefully tended. At death they were embalmed as we now see them on these shelves. No wonder at God saying, "Against all the gods of Egypt will I execute judgment" (Exod. xii. 12).

The bull was worshipped throughout Egypt. There can be no doubt that from here, sprung the why and wherefore of the terrible sin of Israel in demanding Aaron to make a golden calf, as recorded in Exodus xxxii. 1. This hankering after the Egyptian bull deity, again manifested itself, when the Ten Tribes broke away from the Two Tribes, on the death of Solomon as detailed in 1 Kings xii. 25—33.

The author will ever remember his visit to the Serapeum, near Memphis, which Serapeum was discovered by Pasha Mariette, in 1851. This famous Egyptologist had learned from Strabo that there was a Temple of bull tombs in the vicinity, and that leading to the entrance of the Temple was an avenue of sphinxes. After two months of searching and digging, M. Mariette was rewarded for his labours, by coming upon the head of one of the sphinxes, and finally had laid bare an avenue of 141, extending over a distance of 600 feet. At the end of the avenue was a propylon (or gate), with a lion on either side, some 70 feet below the ground. Here he found a

subterranean passage with huge vaults, about sixty in all, 24 of which contained solid granite sarcophagi, which had formerly contained mummified bulls. The sacred bull was known as Apis, and was, as we have said, embalmed at death, and buried with great pomp at this necropolis. These huge coffins, each consists of a single block of polished granite or limestone, measuring about 13 feet long, 7 feet wide, and 11 feet high, weighing about 65 tons. Many of them bear inscriptions. We noticed one such coffin was in the subterranean passage, as though when the burying place was deserted, the coffin was in course of removal to its vault. Another we noticed had the huge cover side up. In connection with the mummified gods which we see on the shelves in this room, the Bible student will do well to read, and study at leisure, Exodus xii 12, xx. 4, Deut. ix. 15-20, Psalm cvi 19, 20, Ezek. viii 10, Rom. i. 23.

IN TABLE CASE C we have before us various writing materials, pens, tablets, etc.—of the kind used by the 'officers' (literally *Scribes*) whom Pharaoh set over the Hebrews to record the tale or number of the bricks. (Exod. v. 6-8)

IN WALL CASE 169 is an interesting model of an Egyptian Granary with seven bins, affording some idea of the kind of storehouses used by Joseph in making provision for the seven years of famine, as recorded in Genesis xli.

IN THE FRAMES F and L are to be seen not only interesting but important

FRESCOS OR WALL PAINTINGS from the tombs at Thebes and elsewhere, illustrating Egyptian life as so naturally referred to in Genesis (see page 48 hereof)

TABLE CASE O is a very fine collection of Signet and other rings, which carry our minds back to the days of Joseph, and such incidents as those referred to in Genesis xii, 41, 42 which says, And Pharaoh said unto Joseph, See, I have set thee over all the land of Egypt And Pharaoh took off his ring from his hand, and put it upon Joseph's hand, and arrayed him in vestures of fine linen, and put a gold chain about his neck

Fifth Egyptian Room

As we enter this room, we note the

TABLE CASE B in which are exhibited quite a lot of sandals made of palm leaves, fibre, papyrus, etc., which enable us to appreciate what we read about footgear in such texts as Gen xix 2, Exod iii 5, Josh v 15, John i 27, xii 3, xiii 4, 5

But by far the most interesting exhibits in this room are the series of the exceeding well preserved bricks.

IN WALL CASES 246 248 These bricks vividly bring before our minds eye the following from the book of Exodus (v 5 12), "And Pharaoh commanded the same day the taskmasters of the people, and their officers, saying, Ye shall no more give the people straw to make brick, as heretofore, let them go and gather straw for themselves And the tale of bricks, which they did make heretofore, ye shall lay upon them, ye shall not diminish ought thereof, for they be idle, therefore they cry, saying, Let us go and sacrifice to God Let there more work be laid upon the men, that they may labour therem, and let them not regard vain words And the taskmasters of the people went out,

and their officers, and they spake to the people, saying, thus saith Pharaoh, I will not give you straw Go ye, get you straw where ye can find it, yet not aught of your work shall be diminished So the people were scattered abroad throughout all the land of Egypt to gather stubble instead of straw" Note these bricks in the case, each about 18 inches long by about 9 inches wide Many of them bear the stamp of Rameses II, who, as we have before said, is generally accepted as being the Pharaoh of the Oppression Not impossible that some of these bricks, in which we can see bits of straw, were made by the oppressed Israelites

Let us pass on to the

Sixth Egyptian Room

There are two sets of exhibits well worthy of our attention in this room—the

HAND MIRRORS IN TABLE CASES J AND K You will notice these are not made of glass like modern mirrors, but of highly polished metal, so that it is not correct to term them looking-glasses as they are in Exodus xxxviii, 8 of the A V The Revised Version, correctly renders the Hebrew original, by the word "mirrors" Being metal they could very well be melted down and made into "the laver of brass which stood in the court" of the Tabernacle in the Wilderness In James 1 23, the A V speaks about "a man beholding his natural face in a glass", but the R V. rightly renders it "mirror" Again the same fact is seen in the rendering of 2 Cor iii 18

IN WALL CASES, 269-271, we see TOILET APPARATUS including such vanities as eye paint,

cosmetics, etc. Jer^o-bel we read, painted her eyes when she expected King Jehu would pay her a visit at Jezreel (2 Kings ix 30 marg). Also the same practice is referred to in Ezek xxiii 40, which compare with Jer iv 30 (marg).

IN TABLE CASES E, F AND G are to be seen some beautiful specimens of Egyptian Papyrus, made from a plant which is no longer cultivated in Egypt (see Isaiah xix 7).

Let us now leave this room by the door on the North East Landing, turn to the right, and passing through Room V (North Gallery), enter the

Fourth Room (North Gallery)

On our right in those wall cases, are hundreds of Assyrian and Babylonian books, in the form of baked clay tablets, from the Royal and other Libraries at Nineveh.

In the wall cases on the left hand are more of such tablets from Nineveh, as well as sundry earthen ware, upon some of which you will see inscriptions in Hebrew.

Now let us turn our attention to the centre cases.

IN TABLE CASE H are several many sided cylinders numbered one to six. These are of great value and of especial interest to Bible students, inasmuch as they not only record some of the exploits of Sennacherib, but refer to the invasion of Palestine, the siege of Jerusalem, and the subjection and tribute of King Hezekiah.

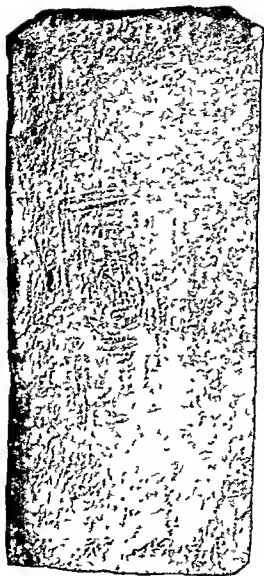
UPON CYLINDER NO 6 (22,500), which is also known as the Taylor Cylinder, Sennacherib describes his victory, in which he says, 'I drew nigh to Ekron

and I slew the governors and princes who had transgressed, and I hung upon poles round about their city their dead bodies. I brought their King Padi forth from Jerusalem, and I established him upon the throne of dominion over them, and I laid tribute upon him. I then besieged Hezekiah of Judah who had not submitted to my yoke and I captured forty six of his strong cities and fortresses, innumerable small cities which were round about them, with the battering rams and the assaults of engines, and the attack of foot soldiers, and by mines and breaches I brought out therefrom two hundred thousand, and a hundred and fifty people, both small and great, male and female, and horses, and mules and asses, and camels and oxen and innumerable sheep I counted as spoil. (Hezekiah) himself like a caged bird, I shut up within Jerusalem, his royal city. I threw up mounds against him, and I took vengeance upon any man who came forth from his city. I reduced his land. I added to their former yearly tribute and increased the gift which they paid unto me. The fear of the majesty of my sovereignty overwhelmed Hezekiah, and the Uriah and his trusty warriors, whom he had brought into his royal city of Jerusalem to protect it, deserted. And he despatched after me his messenger to my royal city Nineveh to pay tribute and to make submission with thirty talents of gold, eight hundred talents of silver, precious stones, eye paint, ivory carvings and thrones, lutes and tusks, precious woods, and divers objects, a heavy treasure together with his daughters and the women of his palace, and male and female musicians.

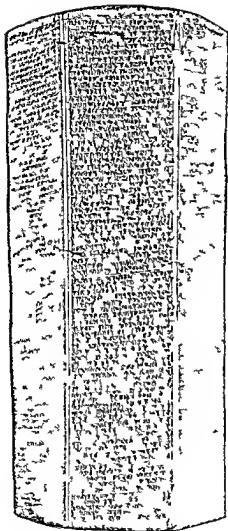
This is very interesting in view of what we read in

2 Kings xviii 19, which reads, "And Rabshakeh said unto them, Speak ye now to Hezekiah, Thus saith the great King, the King of Assyria, What confidence is this wherein thou trustest?" and, in 2 Chron xxxii 1, 'After these things, and the establishment thereof, Sennacherib, King of Assyria came and entered into Judah, and encamped against the fenced cities and thought to win them for himself" But instead of being cowed as this cylinder record would have us believe, Hezekiah, after taking "counsel with his princes and his mighty men" (verse 3) "Strengthened himself" and "spake comfortably to his people", "Saying be strong and courageous, be not afraid nor dismayed for the King of Assyria, nor for all the multitude that is with him, for there be more with us than with him With him is an arm of flesh, but with us is the Lord our God to help us, and to fight our battles And the people rested themselves upon the words of Hezekiah, King of Judah (2 Chron xxxii 5 8) The confidence of Hezekiah was not misplaced for the divine record in Isaiah xxxvii 33, informs us that God said, "He shall not come into this city, nor shoot an arrow there, nor come before it with shields, nor cast a bank against it for I will defend this city to save it for mine own sake, and for my servant David's sake Then the angel of the Lord went forth, and smote in the camp of the Assyrians a hundred and four score and five thousand, and when they arose early in the morning, behold they were all dead corpses" This latter disaster to the Assyrian host, the swaggering Sennacherib did not think worth mentioning on his cylinders'

IN TABLE CASE D, there is another eight sided



EGYPTIAN BRICK OF RAMSES II MADE WITH MUD AND STRAW
(See p. 60)



CLAY CYLINDER OF Sennacherib
RECORDING HIS CAMPAIGNS
(see page C)

Cylinder No 13 (22,508) recording certain building operations of Sennacherib, and yet another, No 12 (22,505) recording sundry expeditions of Sargon (B C 721 705), the successor of Shalmaneser IV. All three of these Assyrians are well known to Bible students by reason of their Bible history.

IN TABLE CASE A we have those well known Babylonian Tablets setting forth the Babylonian accounts of the Creation, the Tower of Babel, and the Flood. And, here let me reproduce the remarks of the late Miss A. Habershon on these tablets. She says, 'According to the translations that have been made, there are many passages in them which remind us of the Bible records, but they are mixed up with the Pagan mythology, the legends of their gods. The similarities have led some of the German professors and so-called 'Higher Critics' to imagine that the inspired account is derived from the polluted Pagan source. 'Doth a fountain send forth at the same place sweet-water and bitter? So can no fountain both yield salt water and fresh' (James iii 11, 12). As well might we affirm that the ocean receives her supply of seaweed from the shore by gathering with her waves the dried dead piles of weed that lie upon the beach. The shrivelled weed originally came from the ocean. It was once living and fresh, but exposure to the air and sun has made it dry and putrid, and it only has a slight resemblance to what it once was. So with the ancient records of the past—they too are dead and dry, and contaminated with many traces of heathen religion" *.

* On the subject of Bible Criticism a little work entitled 'My New Bible' will be sent free on receipt of addressed label and four stamps, to the Author, 92 Stockwell Park Road, S W.

We now pass on into the

Third Room (North Gallery)

Here we shall have to spend more time, by reason of the large number of exhibits connected with Biblical times, matters, and persons

IN WALL CASES No 13, on our right hand, we have a cast of a stele or sculptured slab, of Khammu-rabi, who has been unmistakably identified by Professor Sayce and others, with Amraphel, King of Shinar, referred to in Genesis xiv 1. The Professor says, "Khammu-rabi, like others of his dynasty, claimed divine honours, and was addressed by his subjects as 'god', the Hebrew *el* and *Amru rapi-ilu*, would be 'Khammu rap—the god'. Now *Amru-rapi ilu* is letter for letter the Amraphel of Genesis." The slab, of which this exhibit is a cast was discovered in the year 1901 by the French Excavator, M de Morgan, among the ruins at Susa ('Shushan the Palace' as it is termed in Daniel vii 2). Beyond all doubt, this monument dates back hundreds of years before Moses, and "deprives the 'critical theory' which makes the Mosaic Law posterior to the Prophets of one of its main supports. The theory was based on two denials—(1) that writing was used for literary purposes in the time of Moses and (2) that a legal code was possible before the period of the Jewish Kings. The discovery of the Tel el Amarna tablets disproved the first assumption, the discovery of the Code of Khammu-rabi has disproved the second" (Sayce)

This slab was set up in the Temple of Esagila, in Babylon, so that it might be consulted by all who had need to consult the Babylonian laws. It was afterwards carried away by an Elamite King to Susa, where it was discovered as already stated. The lower part has been obliterated, doubtless to make room for an Elamite inscription never added.

A little to our right in

WALL CASE, Section 16 is a Boundary Stone of Merodach Baladan (about B.C. 1150). Upon many of the Boundary Stones in these galleries there is a curse added very similar to the curse in the Mosaic Law, which reads "Cursed be he that removeth his neighbour's landmark" (Deut. xxvii. 17).

In the Wall Case on the opposite side of the room are scores of

BABYLONIAN BRICKS bearing the names of Shalmaneser, Sargon, Sennacherib, Esarhaddon, Nebuchadnezzar, and other Assyrian and Babylonian Kings which names are household words with Bible students.

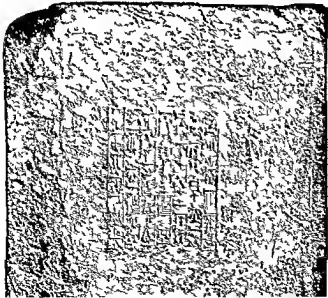
IN WALL CASE SECTION 37, is an exhibit which makes plain how the cuneiform inscriptions were finally and successfully deciphered. In brief the story is this. After many guesses as to the solution, a German scholar, named Grotefend, like many other scholars, noticed that numberless inscriptions on important monuments began with nearly a line of the same signs or words, with the exception of one word, and they rightly assumed such inscriptions were royal decrees, or proclamations, beginning with the same

sentence, but with the name of a different King, for instance—' I am the great King Darius , or ' I am the great King Cyrus ' as the case might be. A later authority Sir Henry Rawlinson wrote, ' Professor Grotefend has certainly the credit of being the first who opened the gallery into this rich treasury house of antiquity. In deciphering the names of Cyrus, Darius, Xerxes, and Hystaspes, he obtained the true determination of nearly a third of the entire alphabet and this at once supplied a sure and ample basis for Biblical research ' It was in the year 1837 the whole secret was revealed, by certain inscriptions on a lofty rock at Behistun, on the highway from Babylon to Persia. There are nine inscriptions in all, five Persian, three Assyrian, and one Babylonian. Sir Henry Rawlinson, at very great risk, scaled the precipitous rocks and took squeezes of all the inscriptions. He found that no less than 67 paragraphs began with the same four cuneiform words and which are now known to read, " I, Darius the King ". To make this matter of decipherment quite plain, I will extract from the British Museum Official Guide the following groups of signs from two inscriptions at Mount Elwend, near Hamadân, in 1835. It was noticed that the inscription corresponded throughout, with the exception of two groups of signs, each contained the names of the Kings who set up the inscriptions and possibly those of their fathers. But in these two inscriptions the groups of signs which occupied the second place in one of them, and which from its position seemed to represent the name of the father of the man who set it up, occurred in the first place in the other. This will be clear from the following transcriptions of these



SCULPTURED SLAB OF AHAMMU RABI
THE ANKATHIEL OF GENESIS XIV
(See page 68)

THE KING OF BABYLON
 RECORDING THE SIEGE OF JERUSALEM
 (See page 65)



& OF NEBUCHADNEZZAR II KING OF BABYLON
 (See page 69)

groups of signs —

Inscription I

𐎠 𐎡 𐎢 𐎣 𐎤 𐎥 𐎦 𐎧

D a r y u u sh 1 c Darius

𐎨 𐎩 𐎪 𐎫 𐎬 𐎭 𐎮 𐎯 𐎰 𐎱

V i sh t a s p h y 1 c Hystaspes

Inscription II

𐎲 𐎳 𐎴 𐎵 𐎶 𐎷 𐎸 𐎹 𐎺 𐎻

Kh sh y a r sh a 1 c Xerxes

𐎠 𐎡 𐎢 𐎣 𐎤 𐎥 𐎦 𐎧

D a r y u u sh 1 c Darius

It will be seen that group No 4 which occupies the second place in No 2 inscription, is identical with group No 1 which occupies the first place in No 1 inscription. Thus Rawlinson inferred that the King for whom No 1 inscription was set up, and that groups Nos 2, 1 and 3 gave the names of the Persian Kings in consecutive order. But what Kings could these have been? The most famous Kings of the Alhacmenian line were Hystaspes, the founder of the dynasty, Darius his son, and Xerxes his grandson. On applying these names to groups Nos 2, 1 and 3, he found that they answered

in all respects satisfactorily, and were in fact the true identifications*

A portion of the actual squeeze made by Sir Henry Rawlinson from the rock at Behistun is exhibited on the lower shelf of WALL CASE, 37

IN TABLE CASE C (36-96) we have a series of interesting letters of Khammu rabī (Amraphel) and other Assyrian Kings, containing agreements, dispute accounts, etc

IN TABLE CASE E (number 105) is a lease of land in Jerusalem

IN TABLE CASE F we see those exceedingly important letters known as the

TEL EL AMARNA TABLETS, discovered in 1887. They are mostly addressed to Amenophis III and his son Amenophis IV. What an impeachment they afford to those "literary critics" of the Pentateuch who have denied the existence of writing in the days of Moses! It appears that Amenophis III, in search of sport which was not to be had in Egypt, had gone further afield and while engaged in such in Assyria had come across a Princess Tī, which ended as one might expect, in courtship and marriage. No doubt there would be the usual sophisticated and mutual "understandings" in such mixed marriages, Amenophis with his many Egyptian gods promising not to interfere with the one god religion—but things had assumed a less sentimental, and more practical shape, when in the course of a year a young Amenophis appeared upon the scene. "His mother" instructed him both in her cuneiform language and in her one supreme god religion. The result was that when his father

* See *British Museum Guide*, page 104

died, and he came to the throne of Egypt, he found himself at cross purposes with the many gods of Amen at Thebes, quarrelled with the priests there, removed his Court and Temple to Tel el Amarna, changed his name from Amenophis to Khu-en Aten, thus shewing that his mother had not laboured in vain to wean him (if there were any weaning needed) from the adoration of the Egyptian god AMEN to the Assyrian god ATEN. Not only so, but he preferred the Assyrian language to the Egyptian, as the medium of correspondence, for all his letters found at Tel-el Amarna are in cuneiform inscription and not hieroglyphic.

In this same CASE, F we might particularly notice Exhibit No 1. One of the Tel el Amarna Tablets concerning a love affair of Amenophis III, Exhibit No 28, a Tablet mentioning Zimrida (concerning whom there is a cuneiform Tablet in the Royal Museum at Constantinople), and a cast of which you see in this Case, at top, Exhibit No 29, a letter from Governor of Tyre, Exhibit No 53, a letter from the Governor of Askelon and Exhibit No 58, a letter from Palestine addressed to the Kings of Canaan.

As we look at the contents of this case with its letters, the identical letters (some written in the days of the patriarchs), we do well to remember that within the lifetime of many now living, no scholar who valued his reputation would have dared to have opposed the Higher Critic's contention as to the late use of writing. Even so late as 1869 an eminent German "scholar" wrote a book "The Unhistorical Character of Genesis Fourteen", in which we find such sentences as—"Criticism has for ever disproved its

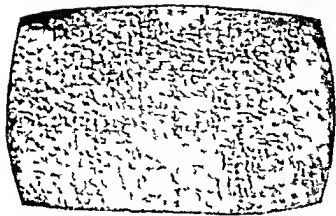
claim to be historical", "The whole story is a fiction based upon the Assyrian conquest in Palestine in later days", "The names of the Princes commemorated in it are etymological inventions", and even as recently as 1888 certain Higher Critics asserted that Menes the founder of Egypt was an imaginary Pharaoh, whereas now the poor old fellow's mummy the writer gazed upon at the Egyptian Museum in Gizeh,

IN TABLE CASE G we have exhibited several barrel shaped cylinders recording the building operations of Nebuchadnezzar. We can quite understand the boastful King exclaiming "Is not this great Babylon that I have built for the house of the Kingdom, by the might of my power, and for the honour of my majesty?" (Dan iv 30)

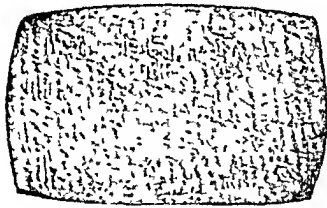
Of particular interest is the baked clay

CYLINDER, NO 67, on which we have the conquest of Babylonia by Cyrus recorded, "without battle and without fighting". This is more than interesting in view of what we read about Cyrus and the fall of Babylon in the Bible (see 2 Chron xxxii 22, 23, Ezra i 1-3, Isaiah xlv 1 4, 13, Jer xxv 12, li 32, 33, R.V., Dan v 30, vi 1 2)

IN TABLE CASE G there are also many tablets recording legal transactions of the reigns of Nebuchadnezzar and Cyrus, reminding us of what we read about in Jeremiah xxxii 9, "I bought the field of Hanameel, my uncle's son, that was in Anathoth, and weighed him the money, even seventeen shekels of silver. And I subscribed the evidence and sealed it and took witnesses and weighed him the money in the balances". Also, we are reminded of Jer xxxii 44, where we read, "Men shall buy fields for money, and

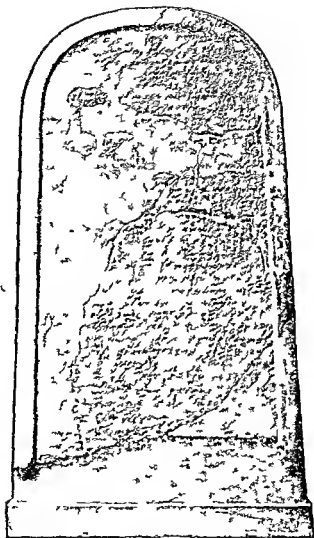


6. 1011



6. 1012

TULU AHUENA TULU
(5 & fig 74)



THE MOABITE STONE
(See pag 79)

subscribe evidences and take witnesses"

We will now pass into the

Second Room (North Gallery)

In passing through this room we might just look in the

CENTRE TABLE CASE, in which are to be seen some good specimens of

TEAR BOTTLES from Hebron, reminding us of the Psalmist's sad cry of 'Put thou my tears into thy bottle' (Psalm lvi 8). There are also some excellent LAMPS from Palestine, which make Bible students think of Christ's parable of the Wise and Foolish Virgins, with lamps which needed replenishing with oil (Matt xxv 1, 7, 8).

IN WALL CASES, 24-27, we may notice some interesting pottery from Mesopotamia (Gen xxiv 10, Acts ii 9).

We now enter the

First Room (North Gallery)

Of supreme interest in this room is what we see on our right in

WALL CASE 5 (No 362), a cast of

THE MOABITE STONE. The original was found at Dibon in Moab, east of the River Jordan, in the year 1868, and contains information which supplements Bible history by recording the war which Mesha, king of Moab, successfully waged in the time of Omri, Ahab and Ahaziah. The Holy Scriptures state, 'Mesha, king of Moab, was a sheepmaster, and rendered unto the king of Israel, a hundred thousand

lambs, and a hundred thousand rams with the wool" (2 Kings iii 4). The inscription on this Moabite stone begins with, "I am Mesha, son of Chemosh gad, king of Moab My father reigned over Moab thirty years, and I reigned after my father", and it goes on to say, "Omri, king of Israel, and he oppressed Moab many days and his son (Ahab) succeeded him, and he, too, said I will oppress Moab. . . . And Omri occupied the land of Medeba, and he dwelt therein, and (they oppressed Moab he and) his son forty years".

The date of the Moabite stone is about B.C. 900

On the left hand of the Moabite stone in

WALL CASE, SECTION 3 (No 364) is the famous cast of the

SILLOAM INSCRIPTION The original slab was found by some lads, in 1880, when playing in the reputed Pool of Siloam The discovery was quite accidental, the outcome of one of the lads slipping and falling into the Pool He noticed the writing while clambering out of the Pool The lad happened to be a pupil of Dr Schick, the well-known architect of Jerusalem, who subsequently made a squeeze of the inscription, which was of pure Biblical Hebrew of the time of Isaiah, and reads thus, "(Behold) the Excavation! Now this is the history of the excavation While the excavators were still lifting up the pick, each towards his neighbour, and while there were yet three cubits to (excavate, there was heard) the voice of one man calling to his neighbour, for there was an excess (?) in the rock on the right hand (and on the left?) And after that on the day of excavating the excavators had struck pick against pick, one against another, the

waters flowed from the Spring to the Pool for a distance of 1,200 cubits. And part of a cubit was the height of the rock over the head of the excavators (Prof Sayce's translation)

It is agreed by all recognised authorities that the Inscription has reference to what is recorded in 2 Chronicles xxxii. 30, "This same Hezekiah also stopped the upper water course of Gihon, and brought it straight down to the west side of the City of David. Similarly the work is treated of in 2 Kings xx. 20, where we read, 'And the rest of the acts of Hezekiah, and all his might, and how he made a pool, and a conduit, and brought water into the City, are they not written in the book of the Chronicles of the kings of Judah?'

The generally accepted date of the Inscription is *B.C.* 700

Let us proceed to the

Northwest Landing

In the wall cases here we have what are known as the

HITTITE REMAINS, sculptures brought from Jerabes, which it has been shown, beyond question, is the site of ancient Carchemish, the old Hittite capital the discovery of which, together with much else, has put to flight, if not to shame, those 'distinguished scholars' who, even so recently as the middle of last century, denied the Bible records of the Hittites, and positively asserted that, No Hittite Kings can have compared in power with the Kings of Judah in the day stated in 2 Kings vii 6, which

reads, 'For the Lord had made the host of the Syrians to hear a noise of chariots, and a noise of horses, even the noise of a great host and they said one to another, Lo, the King of Israel hath hired against us the Kings of the Hittites, and the Kings of the Egyptians, to come upon us' Commenting on that Scriptural record, these "distinguished scholars" said, its "unhistorical tone is too manifest to allow of our easy belief in it" The 'Higher Critics' "professing themselves to be wise" have over reached themselves, and proved themselves to be 'fools', as is clearly shown by Professor Sayce in his work entitled "*The Hittites*"

Just look round this Landing, and note the Hittite Remains in the Wall Cases, especially exhibits Nos. 2, 3, 4, 5, 6, 8 and 10

We will now enter the Room on our left, and walking through the first four Rooms (which are known as the Vase Rooms) we reach the fifth, the

Room of Greek and Roman Life

On our right hand we see four Standard Cases with eight frames In

FRAME VIII we find in the lower portion a selection of

COINS ILLUSTRATING THE BIBLE of which the following are the more interesting

(1) A SHEKEL, (2) A HALF SHEKEL, (4) A STATER or "Piece of money" which Christ told his disciples would be found in "the fish that first cometh up", and wherewith they were to pay the tribute (Matt xvii 24—27) (5) A DENARIUS, or "penny" which Christ

referred to in his parable of the two debtors, one of whom owed his creditor "a hundred pence" (or denarii) This, too, was the coin the Lord asked to be shewn, when he was questioned by the Pharisees, as to their duty about paying the Roman Tribute—"They brought unto him a penny" (Matt. xxii 9—a denarius) Now turn to

TABLE CASE K. In No 22 Exhibit we see A SCOURGE with its lash loaded with bronze beads, and which scourge was frequently used for the punishment of slaves As we look at this instrument of torture which was used by the Romans we think of Matt. xxvii 26, where we read that Pilate "scourged Jesus", also of 2 Corinthians xi 24, where Paul states that no less than five times he received "forty stripes save one". (Under Roman Law no man could be given more than forty stripes)

In WALL CASE 97, on the second shelf is a Roman parallel to the ALTAR dedicated to THE UNKNOWN GOD (Greek)—see Acts xvii. (also p 20).

IN WALL CASE 109 are samples of Greek Armour (made of brass), but none of Roman, for the simple reason that the latter having been made of iron, it has long since perished. In stating these facts we are reminded of the fact that in the divine dream of Nebuchadnezzar, God foretold the Greek and Roman Empires under the symbols of Brass and Iron—the Image's belly and thighs of brass and the legs of iron (Dan ii) Even historians, too, write of the "brazen-coated Greeks"

Before leaving this floor let us pay a passing visit to the

Room of Gold Ornaments and Gems

IN CASE X we see some beautiful little

CAMEOS AND INTAGLIOS, portraits of (46) Titus, Vespasian, Nero and Hadrian, (47) Commodus, Septimus Severus and Trajan, (52) Nero, (53) Tiberius, Augustus and Claudius

Coming out of the Gem Room we turn to the left and then to the right, and walking through the Room of Terra Cottas into the Room of Greek and Roman Antiquities, we turn immediately to the left, and descend the Principal Staircase. Arriving on the Ground Floor, we cross the Main Entrance Hall, and walking through the Grenville Library we reach the

Manuscript Room

Here we find much to interest us as Bible students. Let us turn our attention to

CASE G No 1 Exhibit is

THE PENTATEUCH (or Five Books of Moses) in Hebrew. Its date is the Ninth Century A.D., and it is claimed to be the oldest MS. now in existence of any substantial part of the Holy Scriptures in Hebrew.

No 2 THE CODEX ALEXANDRINUS, the Bible in Greek, dating back to the middle of the Fifth Century A.D. It is one of the three earliest and most important

MSS of the Holy Scriptures containing both the Old and the New Testaments

(Photographic specimen pages of the other two oldest—the Codex Vaticanus and the Codex Sinaiticus—are shewn in the same case. The originals thereof are respectively in the custody of the Vatican Library, at Rome, and in the Imperial Library, at Petrograd, each of which it has been the author's privilege to inspect).

No 6 THE SEPTUAGINT VERSION, the Old Testament Scriptures in Greek. This copy was written in the 13th Century A D. This version of the Hebrew Scriptures, was made by order of Ptolemy Philadelphus (see page 41 of this Guide).

No 9 THE PENTATEUCH IN SYRIAC, also called, The Peshitto. This copy was made in A D 464, and is the earliest known MS of the Bible in any language of which the date is known.

Now we will turn to

CASE D, where there are several Latin Bibles known as the Latin Vulgates, the work of Jerome (Saint Jerome as some prefer to call him). This version formed the basis of

WYCLIFFE'S BIBLE, which we also can see a copy of in CASE I. It is the first English Version of the Holy Scriptures, and bears date of the 14th Century A D.

An interesting exhibit is to be seen in

CASE V No 38 The Bull of Pope Innocent III ratifying the grant by King John of "England and Ireland" to the Holy Roman Church in return for "the protection of St. Peter and himself". It bears the "sentence" of the Pope—viz, "*Fac*

meum, domine, signum in bonum (Psalm lxxv 17) *

CASE VII No 26 An agreement by Edward Gibbon, the historian, for the sale of his work the '*History of the Decline and Fall of the Roman Empire*,' dated 16th August, 1787

And now, last but not least, there is something we must look at in the

Room of Inscriptions

This way please—to the Entrance Hall, in between which and the Reading Room, just behind where some of you left your umbrellas, is a

CAST OF AN INSCRIBED STONE. The original, which is in the Museum at Constantinople, was dug up by excavators on the Temple Area in Jerusalem. It contains 7 lines of Greek, forbidding Gentiles, on pain of death, to go within the Sanctuary. The Greek word (on this stone) for sanctuary (*hieron*) is the same as translated 'Temple' in Matt. xxi 12 and Acts xxi 28, and the same as used by Titus and Josephus (see '*Wars of the Jews*', v v 2, v xi 4, and '*Antiquities of the Jews*', xv xi 5). After looking at this stone you will enjoy reading Paul's exciting adventures with Trophimus (Acts xxi 29), also compare with Ephes ii 11-16

WHO NOW WILL SAY THE BRITISH
MUSEUM IS A DRY PLACE TO VISIT?

* That is in the *La in Vulgate* in the *A V* it is Psalm lxxvi 17 the first six words of which read "Shew me a token for good"



THE DENARIUS OR PENNY MATTHEW XXII 24
(See page 81)



THE ASSARION OR FARTHING MATTHEW X 29



THE EMPEROR TITUS
(See page 16)



THE EMPEROR TITUS
AS A YOUNG MAN
(See page 1).

nynepe hour yat is nouun / & i ye nyne
hour ilic criede wip grette voice seynge
helooy. helooy. lauiababany / ye whi
che interptid is: my god. my god.
whi oz wherto hast you forsaken
me? & sume of men stondige aboute.
heerynge: seyn / loo he clepith hely /
sopli oon reynge & fyllunge a spou
ge wip uisneg. & puttige aboute to a
reed: 3aue him drynke seynge / suf
fre 3ee. see we 3if hely come forto do
him doo / forsope ilic. a grette voice
sent out: dpede oz sent out ye brecp.
& ye deyl of ye temple is kyt in to two.
fro ye herist til to doo / oz bynepe / forsoy
centurio seynge ye whiche stode euen
a3ent. for to tynge he had dped: seip /
vrelly pis man was goddis sone / soply
ye: weren & of wyuen. biholdynge
fro a fer: a munge. whiche was marie
inawdeleyu. & marie of ianics ye lesse.
& iudith of ioseph & salomee / & whanne
ilic was in galile: yei folowiden him.
& niynstryden to him. & manye of wy
men yat to god freyden up wip him

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